

# **Inclusion in the Recording Studio?** **Gender & Race/Ethnicity of Artists, Songwriters, & Producers Across 1,400 Popular Songs from 2012 to 2025**

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**USC** Annenberg  
*Inclusion Initiative*

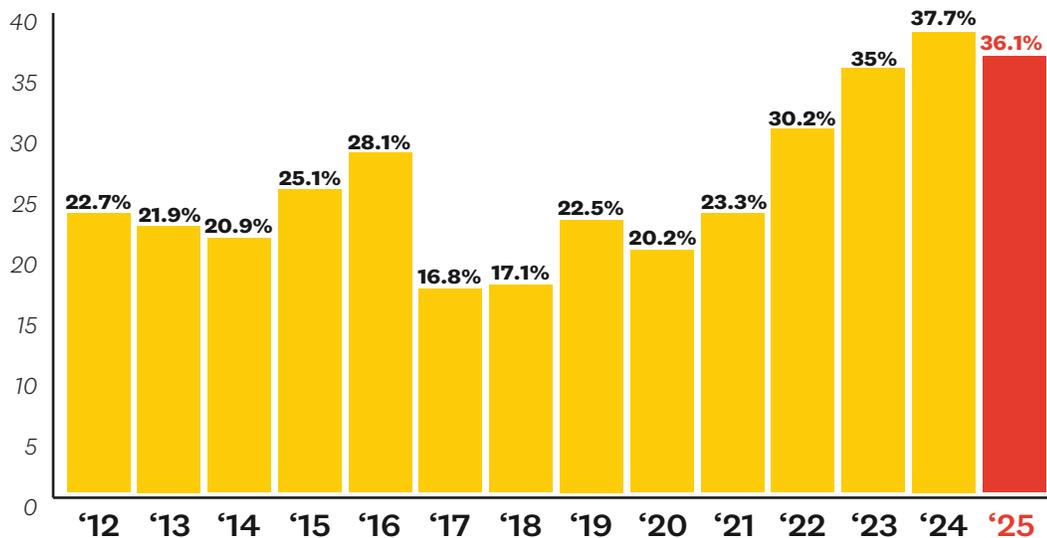
# INCLUSION IN THE RECORDING STUDIO? EXAMINING 1,400 POPULAR SONGS FROM 2012 TO 2025

USC ANNEBERG INCLUSION INITIATIVE



## WOMEN'S PARTICIPATION IN MUSIC HAS PLATEAUED

Percentage of women out of all artists across 1,400 songs



TOTAL NUMBER  
OF ARTISTS  
**2,576**

RATIO OF  
MEN TO WOMEN  
**3:1**



## IN 2025 THERE WAS NO PROGRESS FOR WOMEN IN MUSIC

Areas where women's participation changed across the music industry

### ARTISTS

Decreased from  
37.7% in 2024 to  
**36.1% in 2025**



### PRODUCERS\*

Decreased from  
5.9% in 2024 to  
**4.4% in 2025**



### SONGWRITERS

Decreased from  
18.9% in 2024 to  
**14.5% in 2025**



### GRAMMYS®

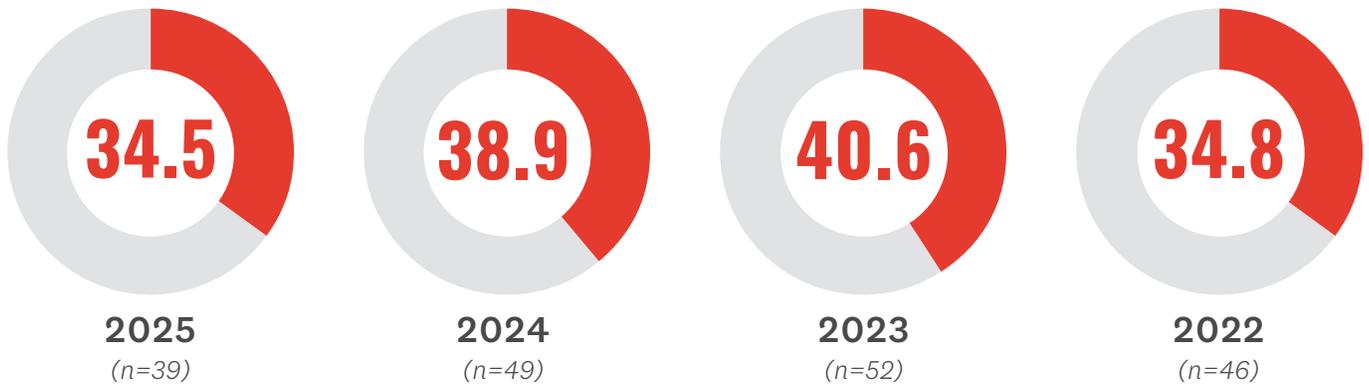
Decreased from  
22.7% in 2025 to  
**19.3% in 2026**



\*Despite reaching a 12-year high in 2023, the percentage of women producers was still below 10%, which indicates that much more change is needed. Grammy® data reflects nominations in 6 key categories.

# PROGRESS HAS HALTED FOR WOMEN SOLO ARTISTS

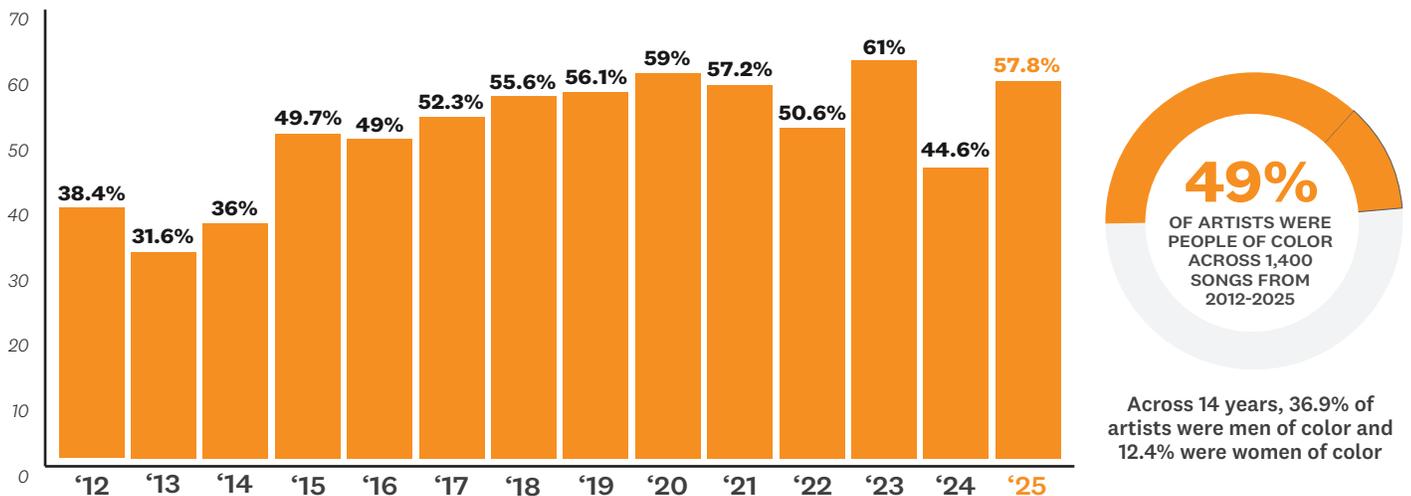
Percentage of women solo artists by year...



There was no significant difference between men and women appearing only once on the charts.  
 The highest-ranking male artist had double the number of credits compared to the highest-ranking woman.  
 2025 marked a record high for women appearing as members of bands.

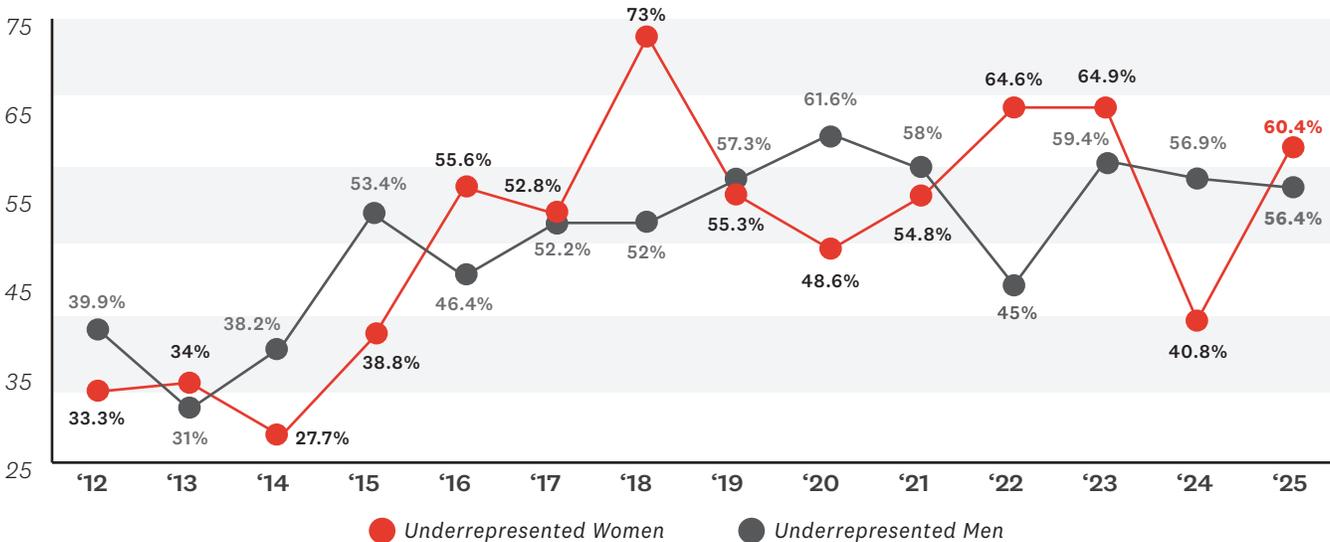
# MORE THAN HALF OF ARTISTS IN 2025 WERE PEOPLE OF COLOR

Percentage of artists of color by year...



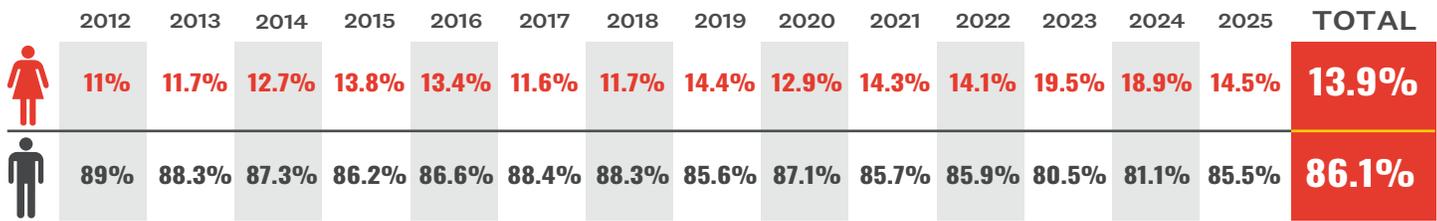
# WOMEN OF COLOR INCREASED ON THE CHARTS IN 2025

Percentage of underrepresented men and women artists by year...



## WOMEN SONGWRITERS LOST GROUND IN 2025

Percentage of songwriter gender by year...



## CREDITS & DEFICITS: MEN OUTPACE WOMEN IN SONGWRITING

Leading men and women songwriters by number of credits...

	Top Men Songwriters	# of credits	Top Women Songwriters	# of credits
<b>THE TOP MALE WRITER HAS</b> <b>58</b> <b>CREDITS</b>	Aubrey Graham (Drake)	58	Onika Maraj (Nicki Minaj)	25
	Martin Sandberg (Max Martin)	49	Taylor Swift	25
	Lukasz Gottwald (Dr. Luke)	33	Ariana Grande	19
	Henry Walter (Cirkut)	29	Belcalis Almanzar (Cardi B)	16
	Ashley Gorley	27	Robyn Fenty (Rihanna)	15
	Benjamin Levin (Benny Blanco)	27	Solána Imani Rowe (SZA)	15
	Justin Bieber	26	Amala Dlamini (Doja Cat)	14
	Savan Kotecha	24	Julia Cavazos (Julia Michaels)	13
	Jacob Kasher Hindlin (JKash)	23	Megan Pete (Megan Thee Stallion)	12
	Johan Schuster (Shellback)	22	Amy Allen	12
	Louis Bell	22	Adele Adkins	10
	Abel Tesfaye (The Weeknd)	21	Selena Gomez	10
	Dijon McFarlane (DJ Mustard)	20	Karla Estrabao (Camila Cabello)	9
	Morgan Wallen	20	Katheryn Hudson (Katy Perry)	9
Kendrick Lamar	20	Dua Lipa	9	
Jack Antonoff	20	Billie Eilish	9	
Benito Antonio (Bad Bunny)	19			

Eleven of the male songwriters were responsible for 22% of all the songs on the Billboard Hot 100 Year-End Charts over the past 14 years.

## WOMEN ARE STILL OUTNUMBERED AS PRODUCERS

The prevalence of women producers across 11 years...

THE RATIO OF MEN TO WOMEN PRODUCERS  
ACROSS 1,100 POPULAR SONGS WAS

**27 to 1**

The prevalence of women producers was evaluated out of 1,100 songs reflecting the Billboard Hot 100 Year-End Charts from 2012, 2015 & 2017-2025.

## WOMEN PRODUCERS ARE STILL IN THE SINGLE DIGITS

Percentage of men and women producers by year...

	2012	2015	2017	2018	2019	2020	2021	2022	2023	2024	2025	TOTAL
	97.6%	98.2%	98.2%	97.7%	95.1%	98%	96.1%	97%	93.3%	94.1%	95.6%	96.4%
	2.4%	1.8%	1.8%	2.3%	4.9%	2%	3.9%	3%	6.7%	5.9%	4.4%	3.6%

## WOMEN OF COLOR ARE INVISIBLE AS PRODUCERS

The prevalence of women of color who worked as producers across 11 years...



The prevalence of women of color producers was evaluated across 1,100 songs on the Billboard Hot 100 Year-End Charts from 2012, 2015, and 2017-2025.

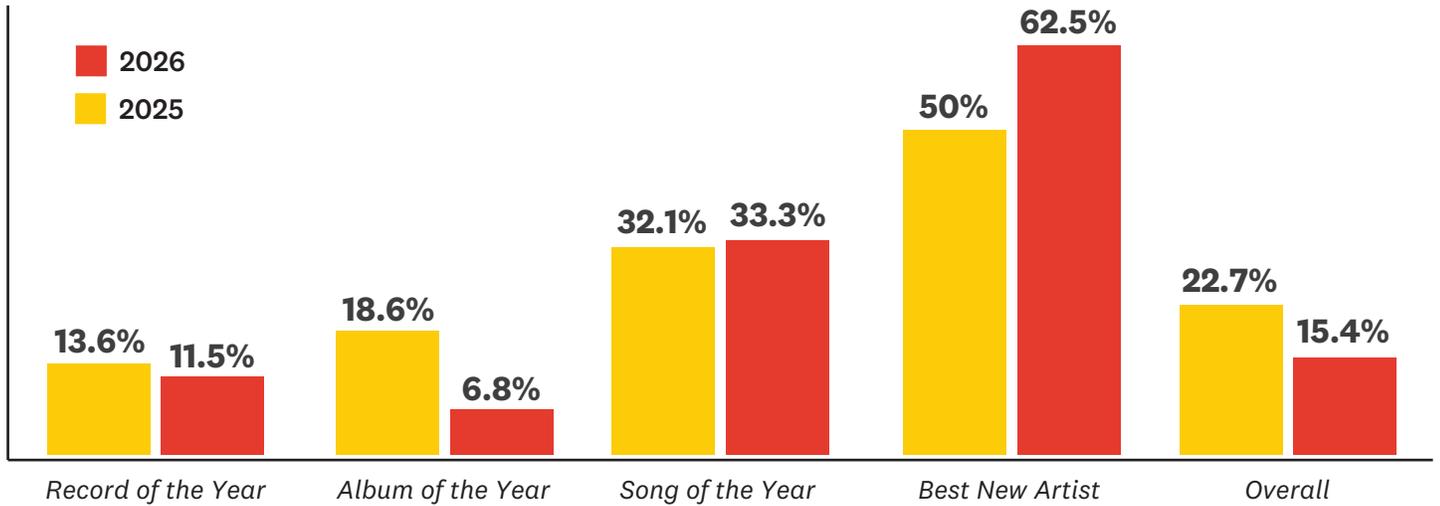
## LINER NOTES LACK WOMEN SONGWRITERS

Women songwriters across 1,400 popular songs...



# GAINS AND LOSSES AT THE 2026 GRAMMYS®

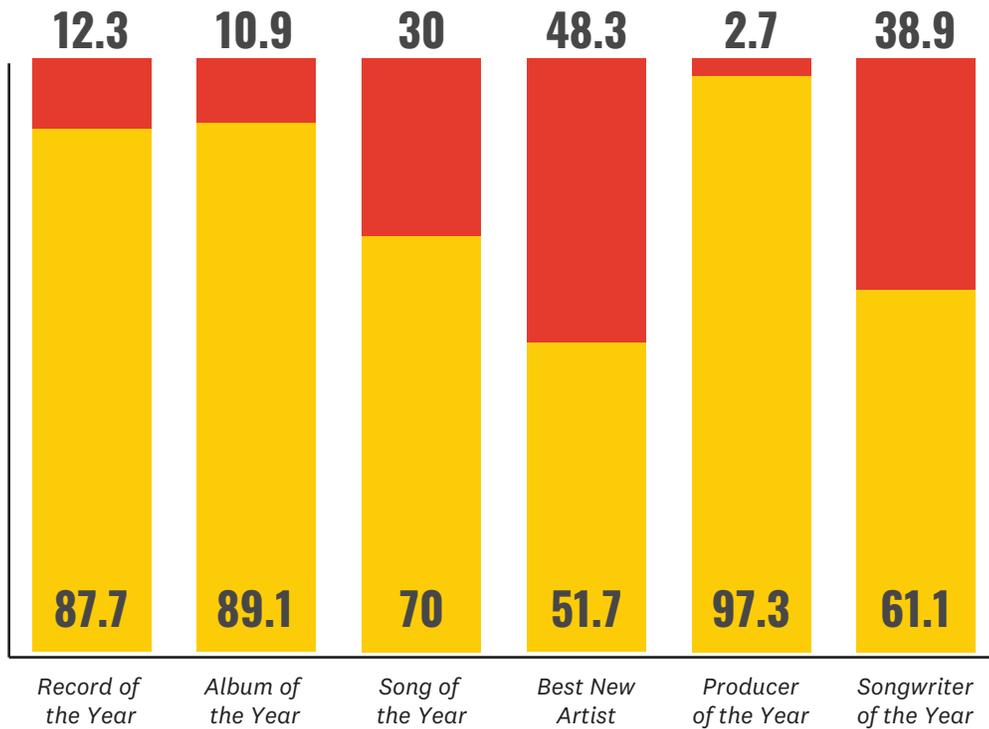
Compared to 2025, the percentage of women across 6 categories in 2026



Producer of the Year and Songwriter of the Year nominations are included in the overall total.  
 Women have earned only 2 Producer of the Year nominations across 14 years.  
 4 women were nominated in the Songwriter of the Year category in 2025 and 3 women were nominated in 2026.

# GENDER OF NOMINEES IN KEY CATEGORIES AT THE GRAMMYS®

Percentage of women nominees by category from 2013-2026



**15.4%**  
 OF GRAMMY® NOMINEES  
 FROM 2013-2025  
 WERE WOMEN.  
 84.6% WERE MEN.

■ Women  
 ■ Men

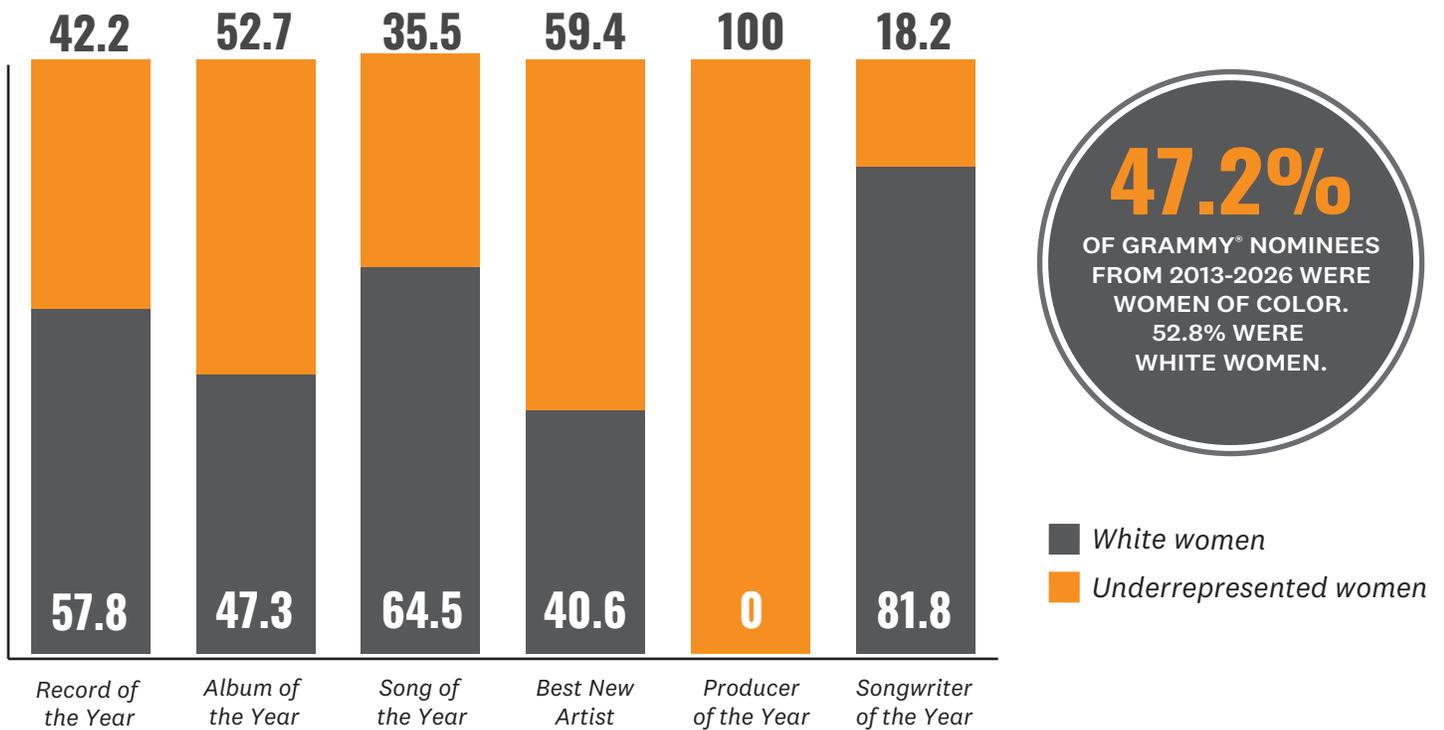
# WOMEN GRAMMY® NOMINEES OVER TIME

Women Grammy® nominees by year from 2013-2026



# GRAMMY® NOMINATIONS OF WOMEN OF COLOR IN KEY CATEGORIES

Percentage of women nominees by category from 2013-2026



**Inclusion in the Recording Studio?  
Gender & Race/Ethnicity of Artists, Songwriters, & Producers across 1,400 Popular Songs  
from 2012 to 2025**

USC Annenberg Inclusion Initiative

This is the ninth paper in the series to analyze the Billboard Hot 100 Year-End charts for gender (male, female, non binary) and race/ethnicity (underrepresented vs white) across artists, songwriters and producers. We analyzed how many women and people of color worked as artists, songwriters, and producers on the Hot 100 Billboard charts as well as received nominations across 6 major Grammy® Award categories (Record of the Year, Album of the Year, Song of the Year, Best New Artist, Producer of the Year, and Songwriter of the Year). The key findings are presented below.

**Key Findings**

**Artists**

**Gender.** In 2025, a total of 147 artists appeared on the Hot 100 Year-End Chart. Of these, men comprised 63.9% of artists and women comprised 36.1%. This is a gender ratio of 1.8 men featured on the chart to every 1 woman.

There was no significant change for women artists in 2025 (36.1%) compared to 2024 (37.7%). The percentage of women artists in 2025 was, however, significantly higher than 2012 (22.7%).

Women artists were most prevalent within the Pop (36.9%) and R&B/Soul (26.7%) genres. They are least likely to be credited in Hip-Hop (16.1%), Alternative (16.7%) and Country (16.7%) genres.

Women were 34.5% of all solo performers in 2025, which is no different than 2024 (38.9%) or 2012 (35.8%). 2025 continues a downward trend from the peak for individual women performers reached in 2023.

For the third year in a row, no women appeared on the charts in a duo. However, 2025 marked a new record high for women as members of a band. A total of 41.9% of all credited individuals in bands were women. This is largely due to the inclusion of multiple songs from the film *K-Pop Demon Hunters*, which features a three-member vocal group.

Drake had the most songs on the Billboard Hot 100 Year-End Charts over the past 14 years with 58 total songs, followed by Morgan Wallen (27), and Justin Bieber (26). For women artists, Nicki Minaj (27) continued to lead the ranks, followed by Ariana Grande (25), and Taylor Swift (24).

*Florida Georgia Line* (10 songs), *The Chainsmokers* (10 songs), *Dan + Shay* (5 songs), and *Macklemore and Ryan Lewis* (5 songs) made up the highest-ranking duos across all years. For bands/groups, *Maroon 5* (15 songs) held the highest rank followed by *Imagine Dragons* (9 songs), and *Migos* (9 songs). All high-ranking bands and duos continue to be made up entirely of male performers.

**Underrepresented Racial/Ethnic Groups.** Of the 147 artists on the Hot 100 Year-End Chart of 2025, 42.2% were white and 57.8% were from underrepresented racial/ethnic groups. This represents

hearing from 0.7 white artists to every 1 underrepresented artist on the Year-End Chart. The percentage of underrepresented artists is 12 percentage points *above* the U.S. Census, as 45.2% of the population identifies as non-white.

Compared to 2024 (44.6%), the percentage of underrepresented artists increased steeply to 57.8% in 2025. This is a 13.2 percentage point increase from the previous year and significantly higher than 2012 (38.4%).

In 2025, women of color (60.4%) increased by 20 percentage points compared to 2024 (40.8%) and 27.4 percentage points from 2012 (33%). Men of color worked at the same rate in 2025 (56.4%) as they did in 2024 (56.9%). 2025 reflects a 17.9 percentage point increase from 2012 (39.9%).

Underrepresented artists appeared primarily in the genres of Hip-Hop/Rap (88.7%), R&B/Soul (92%), and Musica Mexicana (100%). Meanwhile, white artists were more prevalent in the Pop (61%), Alternative (90.5%), Country (93.6%) and Dance/Electronic (69.6%) genres.

The percentage of individual artists from underrepresented racial/ethnic groups increased significantly in 2025 (48.7%) from 2024 (43.7%), but was lower than the percentage in 2012 (54.1%).

Despite the fluctuations in sample size for duos and bands, 2025 did mark a new high for underrepresented artists as members of a band (90.3%). Again, the inclusion of multiple songs from *K-Pop Demon Hunters* on the Year-End Charts explains this increase.

As noted earlier, Drake had the highest amount of song credits (58) across 14 years for all artists. When we focus in on the rest of the top underrepresented artists, Nicki Minaj (27), Rihanna (22) and the Weeknd (21) lead. Morgan Wallen is the white artist with the most credits (27), followed by Justin Bieber (26), Ariana Grande (25), and Taylor Swift (24).

### ***Songwriters & Producers***

There were 498 songwriting credits across the Billboard Hot 100 Year-End Charts in 2025. Women comprised 14.5% of all writers and men comprised 85.5%. This is a ratio of 5.8 male songwriters to every 1-woman songwriter.

The percentage of women songwriters in 2025 (14.5%) is not significantly different than either 2024 (18.9%) or 2012 (11%).

Across 14 years of the Billboard Hot 100 Year-End Charts, 6,652 songwriters have been analyzed. Men comprise 86.1% of all songwriters and women 13.9%. Gender non-binary songwriters made up 0.3% of the sample. Overall, men outnumbered women as songwriters 6.2 to 1.

White women had fewer writing credits in 2025 (43) compared to their high point in 2024 (61). In 2025, underrepresented women earned 29 songwriting credits on the Hot 100 Year-End Chart. This is a non-meaningful increase from 2024 (26) and a significant increase from 2012 (14).

Men outnumbered women as songwriters in every genre. However, women songwriters were noticeably more likely to work in Pop (21%) and Dance/Electronic (19.6%).

The men with the most songwriting credits work significantly more than the top women. Only 3 women have accrued songwriting credits in 14 years that place them among the top-performing men (Nicki Minaj, Taylor Swift, Ariana Grande).

Eleven men were credited on more than one-fifth (21.7%) of all the songs on the Billboard Hot 100 Year-End Charts over the past 14 years.

Half of songs in 2025 had no women songwriters. There was no significant difference between 2025 (50%) and 2024 (46%). Compared to 2012, 2025 is 8 percentage points lower, meaning that women worked more in 2025.

Across 14 years, 55% of all songs were missing a woman songwriter. Songs with no male songwriters comprised only 0.8% (10 songs) of the entire sample.

In 2025, there were 252 Producers credited. Of these producers 4.4% were women and 95.6% were men. There was no difference in the percentage of women producers in 2025 compared to 2024 (5.9%). There were more women producers in 2025 than 2012 (2.4%), though the difference was not significant.

Across all the sampled years, there have been a total of 2,451 producers. Of those, 3.6% were women and 96.4% were men. This is a ratio of 27 men to every 1 woman producer.

Of the 88 women producers from 2012 to 2025, 71.6% were white women and 28.4% were women of color. In 2025, there were 4 women of color producers. Only one of these women did not perform on the song that she produced. Across all years, the ratio of men to underrepresented women producers is 94.5 men to every 1 underrepresented woman.

Forty-two individual women comprised the 88 credits for women producers across all years sampled. Of these 42 women, 62% of them were credited with 1 producing credit across 11 years. Taylor Swift (13) and Ariana Grande (10) were the most credited women producers. Fifteen of the credited women were women of color. The top producing women of color were Mariah Carey (6) and Beyoncé (5).

### ***Grammy® Awards***

In 2026, there were 187 individual nominees across 6 major categories (Record of the Year, Album of the Year, Best New Artist, Songwriter of the Year, Song of the Year and Producer of the Year). Of these, 19.3% were women and 80.7% were men. This is a ratio of 4.2 men to every 1 woman.

The percentage of women nominees in 2026 (19.3%) was not significantly different than 2025 (22.7%) but remains significantly higher than 2013 (7.9%). Across all years, women comprised 15.4% of nominees of all six major Grammy® categories.

Women were more likely to be represented in the Best New Artist (48.3%) and Song of the Year (30%) categories and are least likely to be represented within the Producer of the Year (2.7%) and Album of the Year (10.9%) categories. After 4 years of nominations, women comprise 61.1% of all Songwriter of the Year nominees.

In 2026 there was a significant decrease in women nominees in three categories: Album of the Year (6.8%), Songwriter of the Year (75%) and Producer of the Year (0%). Women earned only 2 Producer of the Year nominations across all 14 years. For the first time in 8 years, women nominees for Album of the Year decreased to a single digit percentage (6.8%). 2026 also marked a record high for women nominees in the Best New Artist category (62.5%). There were no significant changes to the nominees for Record of the Year (11.5%) or Song of the Year (33.3%).

Across 14 years, we examined nominations for women by race/ethnicity. Underrepresented women nominees comprised 47.2% of all women nominees, while white women comprised 52.8%.

In 2026 (61.1%), there was a significant increase for underrepresented women nominees, up 28.6 percentage points from 2025 (32.5%). This is slightly below the highest percentage (61.7%) reached in 2023 and significantly higher than 2013 (33.3%).

Women of color led the nominations for Album of the Year (52.7%) and Best New Artist (59.4%). Across 14 years, only two women have been nominated for the Producer of the Year category, both of whom were women of color. Women of color were least likely to be nominated for Songwriter of the Year (18.2%), Song of the Year (35.5%) and Record of the Year (42.4%).

For the first time, we examined winners of the Grammy® Awards across all years in the categories previously examined. Women comprised a total of 16.7% of all winners in 2026 while men comprised 83.3%. 2026 was significantly higher than 2013 where women made up 5% of all winners. However, numerically, there were 5 women who won a Grammy in these categories in 2026 compared to 1 in 2013. Overall, 13.2% of winners across 14 years were women and 86.8% were men.

Not one underrepresented woman received a Grammy® in the five major categories evaluated between 2013 and 2020. Overall, underrepresented women comprised 34.7% of all women winners compared to their 65.3% of winners who were white women. In 2026, underrepresented women winners made up 40% of all women who won a Grammy®.

**Inclusion in the Recording Studio?  
Gender & Race/Ethnicity of Artists, Songwriters, & Producers across 1,400 Popular Songs  
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USC Annenberg Inclusion Initiative

Each year, this paper analyzes the Billboard Hot 100 Year-End charts for gender (male, female, non binary) and race/ethnicity (underrepresented vs white) across artists, songwriters and producers. In 2025, we once again analyzed how many women and people of color worked as artists on the Hot 100 Billboard charts as well as received nominations across 6 major Grammy® Award categories (Record of the Year, Album of the Year, Song of the Year, Best New Artist, Producer of the Year, and Songwriter of the Year). Looking to the Grammy® Awards is important as it reveals how the industry recognizes talent.

The report consists of the following sections. First, we break down artists on Billboard’s Hot 100 Year-End chart by gender and race/ethnicity as well as by type of performer (i.e., solo, duo, group). Second, we examine songwriters and producers with a focus on women and women of color. The third section covers gender and underrepresented status of the Grammy® Award nominees. Finally, we present a summary of our findings along with suggestions for change.

Our main focus in this report is on the updated findings for 2025. To assess whether change has occurred, new results are compared to the previous year (2024) and the first year of the investigation (2012). We limit our reporting to significant differences of 5 percentage points to avoid announcing inconsequential changes.

We acknowledge that focusing on the Hot 100 Year-End Charts only demonstrates a small fraction of music and does not highlight the broader environment of the industry. We maintain however, that the Hot 100 Year-End Chart highlights songs and artists whose work is seen by the broadest array of consumers. For this reason, it is important to evaluate this area of music to identify barriers that prevent women and people of color from sitting within the same space as their white male counterparts.

### **Artists**

**Gender.** In 2025, a total of 147 artists appeared on the Hot 100 Year-End Chart. Of these, men comprised 63.9% ( $n=94$ ) of artists and women comprised 36.1% ( $n=53$ ). This is a gender ratio of 1.8 men featured on the chart to every 1 woman. The share of women artists on the charts remains nowhere near proportional representation with the U.S. population. There was no significant change in 2025 compared to 2024 (37.7%). The percentage of women artists in 2025 was, however, significantly higher than 2012 (22.7%).

**Table 1**  
**Artist Gender by Year**

Year	Men	Women	Ratio
2012	77.3% (n=153)	22.7% (n=45)	3.4 to 1
2013	78.1% (n=168)	21.9% (n=47)	3.6 to 1
2014	79.1% (n=178)	20.9% (n=47)	3.8 to 1
2015	74.9% (n=146)	25.1% (n=49)	3 to 1
2016	71.9% (n=138)	28.1% (n=54)	2.6 to 1
2017	83.2% (n=178)	16.8% (n=36)	4.9 to 1
2018	82.9% (n=179)	17.1% (n=37)	4.8 to 1
2019	77.5% (n=131)	22.5% (n=38)	3.4 to 1
2020	79.8% (n=138)	20.2% (n=35)	3.9 to 1
2021	76.7% (n=138)	23.3% (n=42)	3.3 to 1
2022	69.8% (n=111)	30.2% (n=48)	2.3 to 1
2023	65% (n=106)	35% (n=57)	1.8 to 1
2024	62.3% (n=81)	37.7% (n=49)	1.6 to 1
2025	63.9% (n=94)	36.1% (n=53)	1.8 to 1
<b>Total</b>	<b>75.3% (n=1,939)</b>	<b>24.7% (n=637)</b>	<b>3 to 1</b>

Note: A total of 4 credits went to gender nonbinary artists. All of these entries were accounted for by one performer: Sam Smith. As such, these credits were excluded from the analyses in the table and are not presented.

**Song genre** across 14 years is shown in Table 2. Overall, women artists appear to be most prevalent within the Pop (36.9%) and R&B/Soul (26.7%) genres. They are least likely to be credited in Hip-Hop (16.1%), Alternative (16.7%) and Country (16.7%) genres. For an additional year, women held 0 credits within the Musica Mexicana genre, continuing the trend of women being sidelined in specific genres and areas of work.

**Table 2**  
**Song Genre by Artist Gender**

Genre	Men	Women	Gender Ratio
Pop	63.1% (n=608)	36.9% (n=356)	1.8 to 1
Hip-Hop	83.9% (n=603)	16.1% (n=116)	5.3 to 1
Alternative	83.3% (n=220)	16.7% (n=44)	5.3 to 1
Country	83.3% (n=259)	16.7% (n=52)	5 to 1
R&B/Soul	73.3% (n=110)	26.7% (n=40)	2.8 to 1
Dance/Electronic	78.5% (n=106)	21.5% (n=29)	3.7 to 1
Musica Mexicana	100% (n=33)	0	33 to 0

Note: Songs were collapsed into a total of 7 genres using iTunes designations. Each artist was analyzed for gender, race/ethnicity and song genre. <sup>3</sup>

Continuing to **performer type**, artists were categorized as solo performers, duos (2 members in a band/group) or a band (3 or more group members). Table 3 shows that women continue to mostly work as individual performers. Just over a third of all solo performers were women in 2025, which means this year is no different than 2024 (38.9%) or 2012 (35.8%). 2025 continues a downward trend from the peak for individual women performers reached in 2023. For the third year in a row, no women appeared on the charts in a duo. However, 2025 marked a new record high for women as members of a band. A total of 41.9% of all credited individuals in bands were women, making 2025 the first year that women have surpassed the 20% mark. This is largely due to the inclusion of multiple songs from the film *K-Pop Demon Hunters* which features a three-member vocal group.

**Table 3**  
**Percentage of Women Artists by Performer Type**

Year	Individual Artist	Duo	Band
2012	35.8% (n=39)	16.7% (n=1)	6% (n=5)
2013	33.3% (n=37)	10% (n=2)	9.5% (n=8)
2014	35.8% (n=43)	0	4.6% (n=4)
2015	30.8% (n=41)	10% (n=1)	13.5% (n=7)
2016	35.2% (n=43)	0	22.9% (n=11)
2017	25.6% (n=34)	4.5% (n=1)	1.7% (n=1)
2018	26.2% (n=37)	0	0
2019	27.3% (n=35)	16.7% (n=2)	3.4% (n=1)
2020	22.5% (n=31)	33.3% (n=2)	6.9% (n=2)
2021	30.6% (n=41)	0	2.6% (n=1)
2022	34.8% (n=46)	25% (n=1)	4.3% (n=1)
2023	40.6% (n=52)	0	15.2% (n=5)
2024	38.9% (n=49)	0	0
2025	34.5% (n=39)	0	41.9% (n=13)
<b>Total</b>	<b>32.1% (n=567)</b>	<b>6.8% (n=10)</b>	<b>8.9% (n=59)</b>

Note: Groups with 3 or more artists were considered a band if they were under a single moniker, save 1. The percentage of male individual performers, members of duos, or bands can be found by subtracting a specific cell from 100%. Featuring credits were included in all analyses. Columns nor rows add to 100%. Gender non-binary artists were not included in these analyses and data are not presented in the table.

When looking at overall trends, we are also interested in looking at how individual artists are performing across all 14 years of the Hot 100 Year-End sample. To achieve this, we first removed all duplicate songs in the sample (n=160) to avoid double counting songs. This brings our song total from 1,400 to 1,240 songs. We then totaled the number of song credits per solo performer across the entire sample time frame. Results are demonstrated in Table 4 which shows us that there was no major gender difference in frequency of top songs on the Hot 100 year-end charts.

Once again, Drake led the count with 58 total songs, followed by Morgan Wallen (27), and Justin Bieber (26). For women artists, Nicki Minaj (27) continued to lead the ranks, followed by Ariana Grande (25), and Taylor Swift (24). Table 5 lists the top-ranking women and men across all 14 years.

**Table 4**  
**Number of Song Credits by Solo Artists' Gender**

# of Songs	Men Artists		Women Artists		Total	
	# of Artists	%	# of Artists	%	# of Artists	%
1	218	57.4%	82	54.3%	300	56.5%
2	58	15.3%	20	13.2%	78	14.7%
3	26	6.8%	14	9.3%	40	7.5%
4	16	4.2%	7	4.6%	23	4.3%
5	15	3.9%	4	2.6%	19	3.6%
≥6	47	12.4%	24	15.9%	71	13.4%
<b>Total</b>	<b>380</b>	<b>100%</b>	<b>151</b>	<b>100%</b>	<b>531</b>	<b>100%</b>

Note: Range was grouped for presentational purposes with 6 or greater credits in one category. Similar to other years, the credits for individual artists were determined using both artists' names and/or pseudonyms. Nonbinary was not included in the table due to low sample size. Only one performer identifies as non-binary and they have a total of 4 credits across the 13-year sample.

The test was replicated for duos and bands. *Florida Georgia Line* (10 songs), *The Chainsmokers* (10 songs), *Dan + Shay* (5 songs), and *Macklemore and Ryan Lewis* (5 songs) made up the highest-ranking duos across all years. For bands/groups, *Maroon 5* (15 songs) held the highest rank followed by *Imagine Dragons* (9 songs), and *Migos* (9 songs). All high-ranking bands and duos continue to be made up entirely of male performers.

**Table 5**  
**Top Performing Individual Artists by Number of Song Credits**

Rank	Men		Rank	Women	
	Name	# of Songs		Name	# of Songs
1	Drake	58	1	Nicki Minaj	27
2	Morgan Wallen	27	2	Ariana Grande	25
3	Justin Bieber	26	3	Taylor Swift	24
3	The Weeknd	21	4	Rihanna	22
4	Bad Bunny	19	5	Cardi B	16
4	Kendrick Lamar	19	6	SZA	15
5	Post Malone	18	7	Doja Cat	14
5	Chris Brown	18	8	Selena Gomez	12
6	Future	17			
6	Luke Combs	17			
7	Ed Sheeran	14			

Throughout the years, little has changed for women artists. There was no significant difference between the frequency of men and women working only 1 time on the charts. However, the highest-ranking male doubles in credits compared to the highest-ranking woman. Our next section looks at differences by race and ethnicity.

**Race/Ethnicity.** Of the 147 artists on the Hot 100 Year-End Chart of 2025, 42.2% ( $n=62$ ) were white and 57.8% ( $n=85$ ) were from underrepresented racial/ethnic groups. This represents hearing from 0.7 white artists to every 1 underrepresented artist on the Year-End Chart. The percentage of underrepresented artists is 12 percentage points *above* the U.S. Census, as 45.2% of the population identifies as non-white.<sup>4</sup>

Compared to 2024 (44.6%), the percentage of underrepresented artists increased steeply to 57.8% in 2025. This is a 13.2 percentage point increase from the previous year and significantly higher than 2012 (38.4%). Since 2017, in only 1 year has the percentage of underrepresented artists dipped below fewer 50%—2024.

**Table 6**  
**Artist Underrepresented Status by Year**

Year	White	UR	Ratio
2012	61.6% ( $n=122$ )	38.4% ( $n=76$ )	1.6 to 1
2013	68.4% ( $n=147$ )	31.6% ( $n=68$ )	2.2 to 1
2014	64% ( $n=144$ )	36% ( $n=81$ )	1.8 to 1
2015	50.3% ( $n=98$ )	49.7% ( $n=97$ )	1 to 1
2016	51% ( $n=98$ )	49% ( $n=94$ )	1.1 to 1
2017	47.7% ( $n=102$ )	52.3% ( $n=112$ )	.93 to 1
2018	44.4% ( $n=96$ )	55.6% ( $n=120$ )	.8 to 1
2019	43.9% ( $n=75$ )	56.1% ( $n=96$ )	.8 to 1
2020	41% ( $n=71$ )	59% ( $n=102$ )	.7 to 1
2021	42.8% ( $n=77$ )	57.2% ( $n=103$ )	.7 to 1
2022	49.4% ( $n=79$ )	50.6% ( $n=81$ )	1 to 1
2023	39% ( $n=64$ )	61% ( $n=100$ )	.6 to 1
2024	55.4% ( $n=72$ )	44.6% ( $n=58$ )	1.3 to 1
2025	42.2% ( $n=62$ )	57.8% ( $n=85$ )	.7 to 1
<b>Total</b>	<b>50.7% (<math>n=1,307</math>)</b>	<b>49.3% (<math>n=1,273</math>)</b>	<b>1 to 1</b>

Subsequently, we looked at the relationship between underrepresented status and **gender**, **song genre** and **performer type**. Regarding gender, we examined differences between men and women of color separately as artists compared to white men and white women.

Table 7 indicates that there was a significant increase for both men and women of color from both 2024 and 2012. In 2025, women of color (60.4%) increased by 20 percentage points compared to 2024 (40.8%) and 27.4 percentage points from 2012 (33%). Men of color worked at the same rate in 2025 (56.4%) as they did in 2024 (56.9%). 2025 reflects a 17.9 percentage point increase from 2012 (39.9%).

**Table 7**  
**Gender of Underrepresented Artists by Year**

<b>Year</b>	<b>UR Men</b>	<b>UR Women</b>
2012	39.9% (n=61)	33.3% (n=15)
2013	31% (n=52)	34% (n=16)
2014	38.2% (n=68)	27.7% (n=13)
2015	53.4% (n=78)	38.8% (n=19)
2016	46.4% (n=64)	55.6% (n=30)
2017	52.2% (n=93)	52.8% (n=19)
2018	52% (n=93)	73% (n=27)
2019	57.3% (n=75)	55.3% (n=21)
2020	61.6% (n=85)	48.6% (n=17)
2021	58% (n=80)	54.8% (n=23)
2022	45% (n=50)	64.6% (n=31)
2023	59.4% (n=63)	64.9% (n=37)
2024	56.9% (n=38)	40.8% (n=20)
2025	56.4% (n=53)	60.4% (n=32)
<b>Total</b>	<b>49.1% (n=953)</b>	<b>50.2% (n=320)</b>

**Song genre** was also examined. Like our analysis on gender, underrepresented artists appeared with higher frequency under specific genres. Table 8 demonstrates that underrepresented artists appeared primarily under Hip-Hop/Rap (88.7%), R&B/Soul (92%), and Musica Mexicana (100%). Meanwhile, white artists were more prevalent in the Pop (61%), Alternative (90.5%), Country (93.6%) and Dance/Electronic (69.6%) genres.

**Table 8**  
**Song Genre by Underrepresented Status of Artists**

<b>Genre</b>	<b>Underrepresented Artists</b>	<b>White Artists</b>
Pop	39% (n=378)	61% (n=590)
Hip-Hop/Rap	88.7% (n=638)	11.3% (n=81)
Alternative	9.5% (n=25)	90.5% (n=239)
Country	6.4% (n=20)	93.6% (n=291)
R&B/Soul	92% (n=138)	8% (n=12)
Dance/Electronic	30.4% (n=41)	69.6% (n=94)
Music Mexicana	100% (n=33)	0

*Note:* Songs were collapsed into 6 genres using iTunes designations. Each artist was analyzed for race/ethnicity and genre. 5 songs could not be categorized into these distinctions and were not included in the chart.

The relationship between **performer type** and underrepresented status was assessed. Table 9 presents a year-by-year comparison for individual artists, duos and bands. Regarding individual artists, underrepresented artists in 2025 (48.7%) increased significantly from 2024 (43.7%), but was lower than the percentage in 2012 (54.1%). Despite the fluctuations in sample size for duos and bands, 2025 did mark a new high for underrepresented artists as members of a band (90.3%). Again, the inclusion of multiple songs from *K-Pop Demon Hunters* on the Year-End Charts explains this increase.

**Table 9**  
**Percentage of Underrepresented Artists by Performer Type**

Year	Individual	Duo	Band
2012	54.1% (n=59)	66.7% (n=4)	15.7% (n=13)
2013	52.3% (n=58)	15% (n=3)	8.3% (n=7)
2014	54.2% (n=65)	38.9% (n=7)	10.3% (n=9)
2015	56.4% (n=75)	70% (n=7)	28.8% (n=15)
2016	61.5% (n=75)	18.2% (n=4)	31.2% (n=15)
2017	66.2% (n=88)	27.3% (n=6)	30.5% (n=18)
2018	70.2% (n=99)	20% (n=2)	29.2% (n=19)
2019	65.4% (n=85)	33.3% (n=4)	24.1% (n=7)
2020	65.2% (n=90)	0	41.4% (n=12)
2021	64.2% (n=86)	25% (n=2)	39.5% (n=15)
2022	54.1% (n=72)	100% (n=4)	21.7% (n=5)
2023	57.4% (n=74)	50% (n=1)	75.8% (n=25)
2024	43.7% (n=55)	75% (n=3)	0
2025	48.7% (n=55)	50% (n=1)	90.3% (n=28)
<b>Total</b>	<b>58.3% (n=1,033)</b>	<b>32.9% (n=48)</b>	<b>28.4% (n=188)</b>

Note: Groups with 3 or more artists were considered a band provided that they were under a single moniker, save 1. The percentage of white individual performers and members of duos or bands can be found by subtracting a specific cell from 100%. Featuring credits were included in all analyses. Columns nor rows add to 100%.

Table 10 demonstrates the number of song credits that underrepresented and white artists earned across all years on the year-end charts. This is similar to the previous analysis for gender. The table tells us that the only difference among song credits is that white artists are more likely to hold a single song credit than underrepresented artists.

**Table 10**  
**Number of Songs by Underrepresented Status of Artists with Solo Credits**

# of Songs	UR Artists		White Artists		Total	
	# of Artists	%	# of Artists	%	# of Artists	%
1	161	53.8%	139	59.9%	300	56.5%
2	44	14.7%	34	14.7%	78	14.7%
3	26	8.7%	14	6%	40	7.5%
4	15	5%	8	3.4%	23	4.3%
5	12	4%	7	3%	19	3.6%
≥6	41	13.7%	30	12.9%	71	13.4%
Total	299	100%	232	100%	531	100%

*Note:* Range was grouped for presentational purposes with 6 or more credits amassed in one category. Similar to other years, the credits for individual artists were determined using credits with both their name and/or any pseudonyms.

Our final analysis involves a focus on top artists by underrepresented status. Drake continued to hold the highest amount of song credits (58) across 14 years for all artists. When we focus in on the rest of the top underrepresented artists, Nicki Minaj (27), Rihanna (22) and the Weeknd (21) are at the top. Morgan Wallen now leads the list for white artists with 27 credits followed by Justin Bieber (26), Ariana Grande (25), and Taylor Swift (24). Additional artists and their ranking can be found in Table 11.

**Table 11**  
**Top Performing Solo Artists by Underrepresented Status**

Rank	UR Artists	# of Songs	Rank	White Artists	# of Songs
1	Drake	58	1	Morgan Wallen	27
2	Nicki Minaj	27	1	Justin Bieber	26
3	Rihanna	22	2	Ariana Grande	25
4	The Weeknd	21	3	Taylor Swift	24
5	Bad Bunny	19	4	Post Malone	18
5	Kendrick Lamar	19	5	Luke Combs	17
6	Chris Brown	18	6	Ed Sheeran	14
7	Future	17	7	Calvin Harris	11
8	Cardi B	16	7	Dua Lipa	11
9	SZA	15	8	Luke Bryan	10
10	Doja Cat	14	8	Adele	10
11	Lil Baby	13	8	Billie Eilish	10
12	Bruno Mars	13	9	Katy Perry	9

In 2025, there was a significant increase in the percentage of underrepresented artists compared to 2024. This increase was evident for both men and women of color, both of whom saw numerical increases in chart appearances not just percentage increases. Underrepresented artists continued

to be more prevalent within specific song genres and continued to demonstrate a higher count of appearances on the charts. The following section will look specifically to song collaborators.

### Songwriting and Producing

**Songwriters.** Across 14 years of the Billboard Hot 100 Year-End Charts, 6,652 songwriters have been analyzed. Of those, 498 songwriting credits were from 2025, where women comprised 14.5% ( $n=72$ ) of all writers and men comprised 85.5% ( $n=424$ ). This is a ratio of 5.8 male songwriters to every 1-woman songwriter. There was one songwriter (0.2%) that identified as gender non-binary in 2025. Table 12 depicts a 14-year breakdown of songwriters by gender.

While there was a slight downturn in women songwriters in 2025, it is not a significant change from 2024 (18.9%) or 2012 (11%). Across the 14 years evaluated, men comprised 86.1% ( $n=5,711$ ) of all songwriters while women comprised 13.9% ( $n=919$ ). Gender non-binary songwriters made up 0.3% ( $n=21$ ) of the sample. Overall, men outnumbered women as songwriters 6.2 to 1.

**Table 12**  
**Songwriter Gender by Year**

Gender	Men	Women	Ratio
<b>2012</b>	89% ( $n=380$ )	11% ( $n=47$ )	8.1 to 1
<b>2013</b>	88.3% ( $n=355$ )	11.7% ( $n=47$ )	7.6 to 1
<b>2014</b>	87.3% ( $n=404$ )	12.7% ( $n=59$ )	6.8 to 1
<b>2015</b>	86.2% ( $n=413$ )	13.8% ( $n=66$ )	6.3 to 1
<b>2016</b>	86.6% ( $n=420$ )	13.4% ( $n=65$ )	6.5 to 1
<b>2017</b>	88.4% ( $n=442$ )	11.6% ( $n=58$ )	7.6 to 1
<b>2018</b>	88.3% ( $n=523$ )	11.7% ( $n=69$ )	7.6 to 1
<b>2019</b>	85.6% ( $n=439$ )	14.4% ( $n=74$ )	5.9 to 1
<b>2020</b>	87.1% ( $n=391$ )	12.9% ( $n=58$ )	6.7 to 1
<b>2021</b>	85.7% ( $n=407$ )	14.3% ( $n=68$ )	6 to 1
<b>2022</b>	85.9% ( $n=385$ )	14.1% ( $n=63$ )	6.1 to 1
<b>2023</b>	80.5% ( $n=355$ )	19.5% ( $n=86$ )	4.1 to 1
<b>2024</b>	81.1% ( $n=373$ )	18.9% ( $n=87$ )	4.3 to 1
<b>2025</b>	85.5% ( $n=424$ )	14.5% ( $n=72$ )	5.8 to 1
<b>Total</b>	<b>86.1% (<math>n=5,711</math>)</b>	<b>13.9% (<math>n=919</math>)</b>	<b>6.2 to 1</b>

Note: A total of 21 songwriters from 2012 to 2025 were gender non-binary, representing 0.3% of all songwriters. These credits reflect the work of 3 individual songwriters. As such, the percentage of gender non-binary songwriters was not included in the analysis presented in the table.

Intersectionality of songwriters was also analyzed. White women continue to outnumber underrepresented women songwriters. Writing credits going to white women decreased in 2025 (43) compared to their high point in 2024 (61). However, 2025 now lands as the second highest year for white women songwriters with 43 credits. In 2025, underrepresented women earned 29 songwriting credits on the Hot 100 Year-End Chart. This is a non-meaningful increase from 2024

(26) and a significant increase from 2012 (14). Table 13 illustrates the yearly changes in songwriting for white and underrepresented women.

**Table 13**  
**Number of Women Songwriters by Underrepresented Status Per Year**

Gender	White Women	UR Women
2012	33	14
2013	28	19
2014	38	21
2015	39	27
2016	34	31
2017	27	31
2018	28	41
2019	33	41
2020	32	26
2021	30	38
2022	30	33
2023	31	54
2024	61	26
2025	43	29
<b>Total</b>	<b>487</b>	<b>431</b>

Table 14 illustrates the evaluation of song genre by songwriter. Men outnumbered women in every genre. However, women songwriters were noticeably more likely to work in Pop (21%) and Dance/Electronic (19.6%). Men largely made up all other genres, including a complete overshadowing in Musica Mexicana where all the songwriters were men.

**Table 14**  
**Song Genre by Songwriter Gender**

Genre	Men Songwriters	Women Songwriters
Pop	79% (n=1,843)	21% (n=490)
Hip-Hop/Rap	92.2% (n=2,061)	7.8% (n=175)
Alternative	86.9% (n=346)	13.1% (n=52)
Country	89.6% (n=717)	10.4% (n=83)
R&B/Soul	87.9% (n=547)	12.1% (n=75)
Dance/Electronic	80.4% (n=180)	19.6% (n=44)
Musica Mexicana	100% (n=17)	0

Note: Songs were collapsed into 7 genres using iTunes designations. Each songwriter was analyzed for gender and genre. 20 songwriting credits across alternative and pop were held by gender non-binary songwriters.

We analyzed the frequency of songwriting credits by gender. To do this, we unitized the name of every individual songwriter using credit name or pseudonyms. This reduced our sample to 2,741 individual songwriters across 14 years. Overall, men made up 86.7% ( $n=2,373$ ) of all songwriters while women made up 13.2% ( $n=362$ ). Most songwriters had only one song that charted on the Billboard Hot 100 Year-End charts regardless of gender. Table 15 shows that there are no significant gender differences in songwriting credit frequency.

**Table 15**  
**Number of Songs by Songwriter Gender**

# of Songs	Men Songwriters		Women Songwriters		Total	
	# of Writers	%	# of Writers	%	# of Writers	%
1	1,593	67.1%	243	67.1%	1,837	67.1%
2	354	14.9%	44	12.2%	398	14.5%
3	144	6.1%	21	5.8%	165	6%
4	58	2.4%	18	5%	76	2.8%
5	56	2.4%	7	1.9%	63	2.3%
≥6	168	7.1%	29	8%	197	7.2%
<b>Total</b>	<b>2,373</b>	<b>100%</b>	<b>362</b>	<b>100%</b>	<b>2,736</b>	<b>100%</b>

Note: Songwriting credit range was collapsed for presentation in Table 13, putting 6 and/or more credits in a single category.

Table 16 demonstrates the songwriters with the most credits across 14 years. The men with the most songwriting credits work significantly more than the top women. Only 3 women have accrued songwriting credits in 14 years that place them among the top-performing men (Nicki Minaj, Taylor Swift, Ariana Grande). Notably, of the 17 men listed in Table 16, the top 11 were credited on more than one-fifth (21.7%,  $n=274$ ) of all the songs on the Billboard Hot 100 Year-End Charts over the past 14 years.

**Table 16**  
**Top Individual Songwriters by Gender**

Top Men	# of Songs	Top Women	# of Songs
Drake	58	Nicki Minaj	25
Max Martin	49	Taylor Swift	25
Dr. Luke	33	Ariana Grande	19
Cirkut	29	Cardi B	16
Ashley Gorley	27	Rihanna	15
Benny Blanco	27	SZA	15
Justin Bieber	26	Doja Cat	14
Savan Kotecha	24	Julia Michaels	13
JKash	23	Megan Thee Stallion	12
Shellback	22	Amy Allen	12
Louis Bell	22	Adele	10
The Weeknd	21	Selena Gomez	10

DJ Mustard	20	Camila Cabello	9
Morgan Wallen	20	Katy Perry	9
Kendrick Lamar	20	Dua Lipa	9
Jack Antonoff	20	Billie Eilish	9
Bad Bunny	19		

Aside from documenting how often women were working, we also noted how many times women songwriters were absent from a song. Table 17 tabulates the yearly percentage of songs with and without a single woman songwriter. There was no significant difference in songs with 0 women songwriters between 2025 (50%) and 2024 (46%). Compared to 2012, 2025 is 8 percentage points lower, meaning that women worked more in 2025. Across 14 years, 55% of all songs were missing a woman songwriter. Songs with no male songwriters comprised only 0.8% (10 songs) of the entire sample.

**Table 17**  
**Presence vs Absence of Women Songwriters across Sample**

Year	0 Women Songwriters	1+ Women Songwriters
2012	58%	42%
2013	62%	38%
2014	60%	40%
2015	52%	48%
2016	47%	53%
2017	59%	41%
2018	59%	41%
2019	53%	47%
2020	65%	35%
2021	53%	47%
2022	58%	42%
2023	44%	56%
2024	46%	54%
2025	50%	50%
<b>Total</b>	<b>55%</b>	<b>45%</b>

*Note:* Songs that appeared on the charts in more than one year were counted only once. The presence or absence of a woman songwriter was assessed per song.

While women songwriters did not fare much differently in 2025 than 2024, this was the 2<sup>nd</sup> year in a row that women experienced a decrease in percentage as songwriters within the Billboard Hot 100 Year-End charts. Women are still largely absent from songs, as a little over half of the songs appearing on the charts across 14 years were missing a single woman as a songwriter. There is still much that needs to be done to ensure that women have a spot at the table.

In addition to songwriters, we also looked at **Producers** who worked on a song on the Billboard Hot 100 Year-End charts from 2012, 2015, 2017-2025. Producers that received multiple producing credits were only counted once. In 2025, there were 252 Producers credited. Of these producers

4.4% ( $n=11$ ) were women and 95.6% ( $n=241$ ) were men. Table 18 demonstrates the number and percentage of women producers across all years sampled.

**Table 18**  
**Number and Percentage of Women Producers by Year**

Year	% Women Producers	# of Women Producers
2012	2.4%	5
2015	1.8%	4
2017	1.8%	4
2018	2.3%	5
2019	4.9%	11
2020	2%	4
2021	3.9%	9
2022	3%	7
2023	6.7%	14
2024	5.9%	14
2025	4.4%	11
<b>Total</b>	<b>3.6%</b>	<b>88</b>

Note: The percentage of men producers can be found by subtracting the percentages in each cell from 100%.

There was no difference in the percentage of women producers in 2025 compared to 2024 (5.9%). There were more women producers in 2025 than 2012 (2.4%), though the difference was not significant. Across all the sampled years, there have been a total of 2,451 producers. Of those, 3.6% ( $n=88$ ) were women and 96.4% ( $n=2,363$ ) were men. This is a ratio of 27 men to every 1 woman producer.

**Race/Ethnicity.** Of the 88 women producers from 2012 to 2025, 71.6% ( $n=63$ ) were white women and 28.4% ( $n=25$ ) were women of color. In 2025, there were 4 women of color producers. Only one of these women did not perform on the song that she produced. Across all years, the ratio of men to underrepresented women producers is 94.5 men to every 1 underrepresented woman.

Like songwriters, we analyzed the percentage of songs that were missing a woman producer. Across 11 years, 93.2% of songs were missing even a single woman producer. Less than 10% (6.8%,  $n=68$ ) of all songs included at least 1 woman producer. However, only 7 songs (0.7%) did not include a male producer.

Frequency of producing credits was also determined. Forty-two individual women comprised the 88 credits for women producers across all years sampled. Of these 42 women, 62% ( $n=26$ ) of them were credited with 1 producing credit across 11 years. Taylor Swift (13) and Ariana Grande (10) were the most credited women producers. Fifteen of the credited women were women of color. The top producing women of color were Mariah Carey (6) and Beyoncé (5). Mariah Carey's credit continues to be from her hit holiday song "All I Want for Christmas is You." There were ten songs for which a woman of color was credited as a producer when she was not also a performer.

There was no significant change in percentage of women producers featured on the Hot 100 Year-End Chart for 2025. The needle has not moved in any way for women producers. Overall, there continues to be a vast exclusion of women as producers in the most popular songs of the year.

### Grammy® Awards: 2013 to 2026

The following section includes an update to our yearly analysis on the nominees across 6 major Grammy® categories: Record of the Year, Album of the Year, Best New Artist, Songwriter of the Year, Song of the Year and Producer of the Year. Nominees were analyzed individually (members of groups, bands and duos were included as individual nominees) across 14 years.<sup>8</sup> From 2013 to 2026, a total of 2,987 individuals were nominated for a Grammy® Award across the six different categories.

In 2026, there were 187 individual nominees. Of these, 19.3% ( $n=36$ ) were women and 80.7% ( $n=151$ ) were men. This is a ratio of 4.2 men to every 1 woman. There were no gender non-binary individuals nominated in 2026. Compared to 2025 (22.7%) there was no significant decrease in women nominees. The percentage of women nominees in 2026 remains significantly higher than in 2013 (7.9%) but less than the highest percentage of women nominees, reached in 2021 (28.1%). Across all years, women comprised 15.4% of nominees of all six major Grammy® categories.

**Table 19**  
**Grammy® Nominations by Gender and Year**

Year	Men	Women
2013	92.1% ( $n=105$ )	7.9% ( $n=9$ )
2014	91.8% ( $n=156$ )	8.2% ( $n=14$ )
2015	85.9% ( $n=134$ )	14.1% ( $n=22$ )
2016	88.5% ( $n=138$ )	11.5% ( $n=18$ )
2017	93.6% ( $n=190$ )	6.4% ( $n=13$ )
2018	92% ( $n=92$ )	8% ( $n=8$ )
2019	83.6% ( $n=138$ )	16.4% ( $n=27$ )
2020	79.5% ( $n=124$ )	20.5% ( $n=32$ )
2021	71.9% ( $n=100$ )	28.1% ( $n=39$ )
2022	85.9% ( $n=488$ )	14.1% ( $n=80$ )
2023	84.6% ( $n=445$ )	15.4% ( $n=81$ )
2024	76% ( $n=130$ )	24% ( $n=41$ )
2025	77.3% ( $n=136$ )	22.7% ( $n=40$ )
2026	80.7% ( $n=151$ )	19.3% ( $n=36$ )
<b>Total</b>	<b>84.6% (<math>n=2,527</math>)</b>	<b>15.4% (<math>n=460</math>)</b>

Note: Table reflects percentage of nominees by gender in 6 categories per year. A total of 4 gender non-binary nominees appeared across the 13-year sample in 2022 (2) and 2024 (2).

Across the 14-year period women trailed significantly across all categories. Table 20 demonstrates that women are more likely to be represented in the Best New Artist (48.3%) and Song of the Year (30%) categories and are least likely to be represented within the Producer of the Year (2.7%) and Album of the Year (10.9%) categories. After 4 years of nominations, women comprise 61.1% of all Songwriter of the Year nominees.

**Table 20**  
**Grammy® Nominations by Gender and Category**

	Record of the Year	Album of the Year	Song of the Year	Best New Artist	Producer of the Year	Songwriter of the Year	Total
<b>Men</b>	87.7% (n=594)	89.1% (n=1,531)	70% (n=250)	51.7% (n=74)	97.3% (n=71)	38.9% (n=7)	84.6% (n=2,527)
<b>Women</b>	12.3% (n=83)	10.9% (n=188)	30% (n=107)	48.3% (n=69)	2.7% (n=2)	61.1% (n=11)	15.4% (n=460)

In 2026 there was a significant decrease in women nominees in three categories: Album of the Year (6.8%), Songwriter of the Year (75%) and Producer of the Year (0%). Women earned only 2 Producer of the Year nominations across all 14 years. For the first time in 8 years, women nominees for Album of the Year decreased to a single digit percentage (6.8%). 2026 also marked a record high for women nominees in the Best New Artist category (62.5%). There were no significant changes to the nominees for Record of the Year (11.5%) or Song of the Year (33.3%). See Table 21.

**Table 21**  
**Women Grammy® Nominations by Category over Time**

Year	Record of the Year	Album of the Year	Song of the Year	Best New Artist	Producer of the Year	Songwriter of the Year
<b>2013</b>	11.8%	2%	15.4%	16.7%	0	-
<b>2014</b>	2.8%	6.5%	31.2%	16.7%	0	-
<b>2015</b>	18.8%	8.2%	27.3%	50%	0	-
<b>2016</b>	6.7%	8.1%	33.3%	60%	0	-
<b>2017</b>	7.5%	4.4%	14.3%	33.3%	0	-
<b>2018</b>	0	6.1%	12%	60%	0	-
<b>2019</b>	9.1%	13.3%	18.9%	58.3%	20%	-
<b>2020</b>	8.5%	17.3%	44.4%	46.2%	0	-
<b>2021</b>	23.70%	18.60%	44.80%	75%	0	-
<b>2022</b>	14.3%	11.4%	32.6%	38.5%	0	-
<b>2023</b>	15.1%	12.4	27%	50%	0	60%
<b>2024</b>	23.1%	18.5%	38.1%	55.6%	0	20%
<b>2025</b>	13.6%	18.6%	32.1%	50%	20%	80%
<b>2026</b>	11.5%	6.8%	33.3%	62.5%	0	75%

*Note:* Cells contain the percentage of women nominated per category. To obtain the percentage of men nominated, subtract the cell percentage from 100%. Percentages for 2023 Song of the Year was updated.<sup>9</sup>

Across 14 years, we examined nominations for women by race/ethnicity. Underrepresented women nominees comprised 47.2% ( $n=217$ ) of all women nominees, while white women comprised 52.8% ( $n=243$ ). Table 22 depicts the percentages by year for white and underrepresented women nominees across all years. In 2026 (61.1%), there was a significant increase for underrepresented women nominees, up 28.6 percentage points from 2025 (32.5%). This is slightly below the highest percentage (61.7%) reached in 2023 and significantly higher than 2013 (33.3%).

**Table 22**  
**Women Grammy® Nominations by Underrepresented Status and Year**

Year	White Women	UR Women
2013	66.7% ( $n=6$ )	33.3% ( $n=3$ )
2014	85.7% ( $n=12$ )	14.3% ( $n=2$ )
2015	77.3% ( $n=17$ )	22.7% ( $n=5$ )
2016	72.2% ( $n=13$ )	27.8% ( $n=5$ )
2017	38.5% ( $n=5$ )	61.5% ( $n=8$ )
2018	50% ( $n=4$ )	50% ( $n=4$ )
2019	48.1% ( $n=13$ )	51.9% ( $n=14$ )
2020	56.2% ( $n=18$ )	43.8% ( $n=14$ )
2021	61.5% ( $n=24$ )	38.5% ( $n=15$ )
2022	41.2% ( $n=33$ )	58.8% ( $n=47$ )
2023	38.3% ( $n=31$ )	61.7% ( $n=50$ )
2024	63.4% ( $n=26$ )	36.6% ( $n=15$ )
2025	67.5% ( $n=27$ )	32.5% ( $n=13$ )
2026	38.9% ( $n=14$ )	61.1% ( $n=22$ )
<b>Total</b>	<b>52.8% (<math>n=243</math>)</b>	<b>47.2% (<math>n=217</math>)</b>

The percentage of nominations by category for white and underrepresented women across 14 years is depicted in Table 23. Women of color led the nominations for Album of the Year (52.7%), Best New Artist (59.4%) and Producer of the Year (100%) overall. Across 14 years, only two women have been nominated for the Producer of the Year category, both of whom were women of color. Women of color were least likely to be nominated for Songwriter of the Year (18.2%), Song of the Year (35.5%) and Record of the Year (42.4%).

**Table 23**  
**Women Grammy® Nominations by Underrepresented Status and Category**

	Record of the Year	Album of the Year	Song of the Year	Best New Artist	Producer of the Year	Songwriter of the Year	Total
<b>UR</b>	42.2% ( $n=35$ )	52.7% ( $n=99$ )	35.5% ( $n=38$ )	59.4% ( $n=41$ )	100% ( $n=2$ )	18.2% ( $n=2$ )	47.2% ( $n=217$ )
<b>White</b>	57.8% ( $n=48$ )	47.3% ( $n=89$ )	64.5% ( $n=69$ )	40.6% ( $n=28$ )	0	81.8% ( $n=9$ )	52.8% ( $n=243$ )

We analyzed the differences in nominations by gender across 14 years for individual nominees. To examine the number of nominations per individual, we reduced the sample from 2,987 to 1,485 unique nominees. Overall, men comprised 85.3% ( $n=1,266$ ) of all individual nominees, while women comprised 14.7% ( $n=219$ ). This is a ratio of 5.8 men for every 1 woman nominated. Only 3 nominees identified as gender non-binary across all years.

There was no significant difference in nomination rates between women and men. Over 60% of nominees received only one nomination regardless of gender. However, the discrepancy between the highest nominated man and highest nominated woman was stark. Serban Ghenea received 35 nominations while Taylor Swift was nominated 18 times across all 14 years.

**Table 24**  
**Number of Grammy® Nominations by Gender**

No. of Nominations	Men	Women
1	65.6% ( $n=831$ )	62.1% ( $n=136$ )
2	16.2% ( $n=205$ )	17.8% ( $n=39$ )
3	7.8% ( $n=99$ )	9.1% ( $n=20$ )
4	2.8% ( $n=35$ )	2.7% ( $n=6$ )
≥5	7.6% ( $n=96$ )	8.2% ( $n=18$ )
<b>Total</b>	<b>1,266</b>	<b>219</b>

There were 219 individual women were nominated for one of the six major Grammy® categories across 14 years. Table 25 depicts the frequency in nominations between underrepresented and white women. Underrepresented women (66.9%) were more likely than white woman (56.4%) to be nominated once. However, white women were more likely to hold 3 nominations and more than 5. Overall, Taylor Swift (18) continues to hold the highest number of nominations across all years, while Beyoncé (13) is the highest nominated women of color.

**Table 25**  
**Frequency of Nominations for Women by Race/Ethnicity**

No. of Nominations	UR Women	White Women
1	66.9% ( $n=79$ )	56.4% ( $n=57$ )
2	17.8% ( $n=21$ )	17.8% ( $n=18$ )
3	5.9% ( $n=7$ )	12.9% ( $n=13$ )
4	3.4% ( $n=4$ )	2% ( $n=2$ )
≥5	5.9% ( $n=7$ )	10.9% ( $n=11$ )
<b>Total</b>	<b>118</b>	<b>101</b>

For the first time, we examined winners of the Grammy® Awards across all years in the categories previously examined. As shown in Table 26, women comprised a total of 16.7% ( $n=5$ ) of all winners in 2026 while men comprised 83.3% ( $n=25$ ). There was no change from 2025, but it was a sharp decrease from 2024 where women winners made up 28.1% ( $n=9$ ) of all winners. 2026 was significantly higher than 2013 where women made up 5% ( $n=1$ ) of all winners. Overall, 13.2% of winners across 14 years were women and 86.8% were men.

**Table 26**  
**Grammy® Winners by Gender and Year**

<b>Year</b>	<b>Men</b>	<b>Women</b>	<b>Ratio</b>
<b>2013</b>	95% (n=19)	5% (n=1)	19 to 1
<b>2014</b>	96.7% (n=29)	3.3% (n=1)	29 to 1
<b>2015</b>	100% (n=21)	0	21 to 0
<b>2016</b>	88.2% (n=30)	11.8% (n=4)	7.5 to 1
<b>2017</b>	93% (n=40)	7% (n=3)	10 to 1
<b>2018</b>	95.7% (n=22)	4.35% (n=1)	22 to 1
<b>2019</b>	88.9% (n=16)	11.1% (n=2)	8 to 1
<b>2020</b>	66.7% (n=8)	33.3% (n=4)	2 to 1
<b>2021</b>	64.7% (n=11)	35.3% (n=6)	1.83 to 1
<b>2022</b>	88.4% (n=38)	11.6% (n=5)	7.6 to 1
<b>2023</b>	82.6% (n=19)	17.4% (n=4)	4.75 to 1
<b>2024</b>	71.9% (n=23)	28.1% (n=9)	2.5 to 1
<b>2025</b>	83.3% (n=20)	16.7% (n=4)	5 to 1
<b>2026</b>	83.3% (n=25)	16.7% (n=5)	5 to 1
<b>Total</b>	<b>86.8% (n=321)</b>	<b>13.2% (n=49)</b>	<b>6.5 to 1</b>

Not one underrepresented woman received a Grammy® in the five major categories evaluated between 2013 and 2020. Overall, underrepresented women comprised 34.7% of all women winners compared to their 65.3% of winners who were white women. In 2026, underrepresented women winners made up 40% of all women who won a Grammy®. This is a significant increase from 2025, where they comprised 25% of all women winners. This difference, however, is only at the percentage level as numerically, only one additional underrepresented woman won a Grammy® in 2026 compared to 2025.

**Table 27**  
**Women Grammy® Winners by Underrepresented Status and Year**

Year	White Women	UR Women
2013	100% (n=1)	0%
2014	100% (n=1)	0%
2015	0%	0%
2016	100% (n=4)	0%
2017	100% (n=3)	0%
2018	100% (n=1)	0%
2019	100% (n=2)	0%
2020	100% (n=4)	0%
2021	50% (n=3)	50% (n=3)
2022	0%	100% (n=5)
2023	50% (n=2)	50% (n=2)
2024	55.6% (n=5)	44.4% (n=4)
2025	75% (n=3)	25% (n=1)
2026	60% (n=3)	40% (n=2)
<b>Total</b>	<b>65.3% (n=32)</b>	<b>34.7% (n=17)</b>

The results for this section continue to highlight a lack of overall representation for women at the Grammy® Awards. While not significant, this year marks a second year in a row with a decrease in women nominees. Women did, however, lose a significant number of nominations in the Album of the Year and Songwriter of the Year category. Despite this, women established a new record in nominations for the Best New Artist category along with underrepresented women who saw a record high in nominations in 2026. It is evident that the Grammy® Awards has more than enough space to allow for the growth of women in this industry.

## Conclusion

### *Women in Music are Still Waiting for Change*

For another year, the data show that women artists have not increased notably on the popular charts. Women now comprise just over one-third of artists on the popular charts. While there has been change since 2012, the past few years have seen progress slow or even reverse. Importantly once again the findings are driven not by more women working, but by fewer men appearing on the charts. This is most clear in the findings regarding individual women artists, which show that the identical number (and nearly same percentage) of women appeared on the charts in 2012 and 2025.

### *Underrepresented Artists are Back on the Rise*

After a decline in 2024, artists from underrepresented racial/ethnic groups held an increased presence on the charts in 2025. More than half of artists were from an underrepresented racial/ethnic group last year. Notably, this increase occurred across both men and women artists.

Nearly two-thirds of the women on the Hot 100 Year-End Charts were women of color in 2025. This is in line with trends across the last five years, which suggests that women of color are creating music that is consistently popular with listeners.

### *Women Songwriters and Producers Face Deficits in 2025*

There have been significant changes for women as songwriters and producers over the past 14 years—in 2023 nearly 20% of songwriters were women. In 2025, however, the percentage of women writers declined to 14.5%. This drop can primarily be explained by a decline in white women writers, as the number of women of color writing popular songs remained stable over time. Half of the songs across the Hot 100 Year-End Chart still featured no women songwriters. There has also been no change in the percentage of women producers over time. Fewer than 5% of all producers in 2025 were women, and only 3 women of color received producing credits last year. Despite advocacy and efforts to increase these numbers, little has changed for women in the most popular songs of the year.

### *Award Nominations Reflect the Bias on the Charts*

Among the major categories at the Grammy awards, there has been change over time in terms of nominations for women. However, 2025 reveals that bias still remains. In only two categories—Best New Artist and Songwriter of the Year—did more than 50% of nominations go to women. Notably these are categories where women may be recognized individually for their work. In Song, Record, and Album of the Year, at most women received one-third of nominations. While these figures reflect change from 2013, they indicate that women still have few chances to receive significant recognition for their creative labor. Additionally, less than 20% of all winners in 2026 were women in these categories, and only 2 were women of color. Clearly, there are still barriers to being recognized with a nomination and to winning a Grammy that impact women more than men.

### *Solutions for Change*

Each year, this paper demonstrates the ways in which the music industry continues to feature more men than women in creative roles. However, there are organizations which, each year, also provide pathways to change this pattern. These include She Is The Music, We Are Moving the Needle, the Spotify's EQUAL program, Women's Audio Mission and others who support women who want to enter the recording studio and who are already working in the music industry. These programs offer training, networking, and foster opportunities for women with the goal of changing the numbers.

A second way that change can be created is by viewing each song as a means of improving the trends reported here. Over half of songs are missing women songwriters, and more than half are without women producers. Changing the constellation of personnel working in the recording studio is a significant step toward changing the industry. To do this, it means the industry must evaluate a variety of factors and find a new path forward. This includes who participates in songwriting camps, who is identified to work with talent, and whether artists are given the chance to work with women. However, by viewing each song as a way to create long term change, executives, managers, and artists can begin to take the steps needed to ensure an inclusive industry.

### *Limitations*

As mentioned earlier, this study has a particular limitation. It focuses on the most popular songs each year as measured by the Billboard Hot 100 Year-End Chart. Our choice to examine popular music reflects our goal of showcasing whether the broadest possible audiences are exposed to women's creative output. A different sample might yield different results, but would also not be reflective of a significant metric of industry success.

Annually, our goal with this report is to understand how women's participation in the music industry as artists, songwriters, and producers has changed. For too many years, there has been little or no change, or incremental progress. However, each year there is also the chance to see significant progress. This can occur by making different choices, removing barriers, and supporting the many women who are talented and ready to step into these roles. With intention and action, long-term change is possible. This report will attest to that when it occurs.

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## Footnotes

1. The list of songs for Billboard’s Hot 100 Year-End Chart was collected from: <https://www.billboard.com/charts/year-end/2025/hot-100-songs/>. When taking yearly trends, songs that repeat over the years are included. To avoid duplicating credits when analyzing trends, songs are counted only once. A total of 160 songs repeated across the span of 14 years.  
  
The original report by S. Smith, M. Choueiti, K. Pieper, and others (2018) contains details on the approach to unitizing and variable definitions (<http://bit.ly/2GhiUgj>). Information on song artists came from the Billboard website. Gender was identified via online information (databases, interviews, pronoun usage, etc.).
2. Grammy® nominations for 2026 were collected from: <https://www.grammy.com/news/2026-grammys-nominations-full-winners-nominees-list>. Individuals were consolidated into a single file spanning from 2013 – 2025. The Producer of the Year nominations refer to the nominations for Producer of the Year, Non-Classical category. Songwriter of the Year was added by the Recording Academy in 2023.
3. There were 15 songs that did not meet the genres included in the study parameters. The genres were: Latin, Indie Rock, Urbano Latino and K-Pop. We collapsed individual songs into the categories of Hip-Hop/Rap, Alternative, and Pop. Musica Mexicana was officially added to the study parameters in 2023 due to the influx in artists in regional Mexican music appearing on the charts as well as the difficulty of categorizing this genre into any of the existing genres.
4. U.S. Census Bureau (n.d.). Quick Fact. Retrieved January 13, 2026, from: <https://www.census.gov/quickfacts/fact/table/US/RHI125223>
5. Artist credits were collected from Billboard. Each artist was assigned their own individual line of data. Songs that included the word “featuring” were considered to have featuring artists while those with “&”, “with”, “and”, or “X” were considered individual artists. This does not apply to two artists who consistently work together and are credited in this manner. Bands and Duos were looked up to ensure that all current members are included – Each active member was given an individual line. Across 13 years, there has only been one band that had fewer than 3 members (Panic! At the Disco). According to the crediting guidelines, this was still considered to be a band. In 2022, one soundtrack credited “cast.” The cast members could not be determined, and they were not included in the analysis.

6. Songs that appeared in the Billboard Hot 100 Year-End Chart for 2025 were searched on one of three databases (ASCAP, <https://www.ascap.com/repertory>); BMI, <http://repertoire.bmi.com/StartPage.aspx>; and SESAC, <https://www.sesac.com/#!/repertory/search>). Online research done in order to determine gender and race/ethnicity of songwriters and producers. Senior members of the research team confirmed the judgements made for each individual who did not have information available. There were 2 individuals whose gender could not be determined, including one writer in 2025 who may be an AI writer. The race/ethnicity of one woman in 2023 was not able to be determined, and no women songwriters had inferred race/ethnicities.
7. Linear notes and online sources (Tidal and Apple Music) were used in order identify producers for each song. The Recording Academy's guidelines were used to collect Producers. Credits included: Co-Producers, and Vocal Producers. Producers that appeared multiple times were only counted once. Across the 14-year sample, the gender of 3 producers could not be determined.
8. Grammy® nominations were collected from <https://www.grammy.com/news/2025-grammysnominations-full-winners-nominees-list>. Every individual nominated, including members of bands and duos were given a line of data. In 2022, 3 groups had members who could not be identified and were excluded from analysis. Each received a single featuring artist nomination as a group for the Record of the Year category in 2022.
9. Songwriter of the Year was added as an official category for the 2023 Grammy® Awards. An additional column was added to the table to track yearly updates.